



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

ART AND PROGRESS

VOLUME IV

JUNE 1913

NUMBER 8

THE CRAFTSMAN

BY JAMES PARTON HANEY

I hold with none who think not work a boon,
Vouchsafed to man that he may aid his kind
With offerings from his anvil, wheel or loom
Fashioned with loving hand and ardent mind.
All of the fine traditions and the skill,
Come from my elders through the long line down,
Are mine to use, to raise our craft's renown,
And mine to teach again with reverent will.
Thus do I live to serve, tho' least for pay,
With fingers which are masters of the tool,
And eyes which light to see the pattern's play,
As it unfolds, obedient to each rule
Of our dear Art. And all my craft is praise
To God—at once part homage and part song.
My work's my prayer, I sing the whole day long,
As Faith and Beauty shape the forms I raise.

AN EXHIBITION OF WOMEN'S PORTRAITS BY MODERN ARTISTS

BY A. E. GALLATIN

I

A GROUP of portraits of women, fifty-seven in number, by modern artists, was shown in New York during February. Of much interest and importance it proved to be, since most of the great masters of portraiture of this generation were represented, and by worthy examples of their art. The great majority of the subjects were American women, but the scope of the exhibition was thoroughly international in character, since American, English, French, Italian, Russian, Spanish, Swedish and German art-

ists all contributed examples. It was, therefore, an unusual opportunity to study, as well as to form or revise, opinions concerning the work of the modern men who have made portraiture their especial concern.

The term "fashionable portrait painter" is very loosely applied to-day by many critics, in dismissing with scorn the work of certain artists, as if this in itself eternally barred them from any serious consideration. They appear to forget that the great school which includes Gainsborough and Reynolds were